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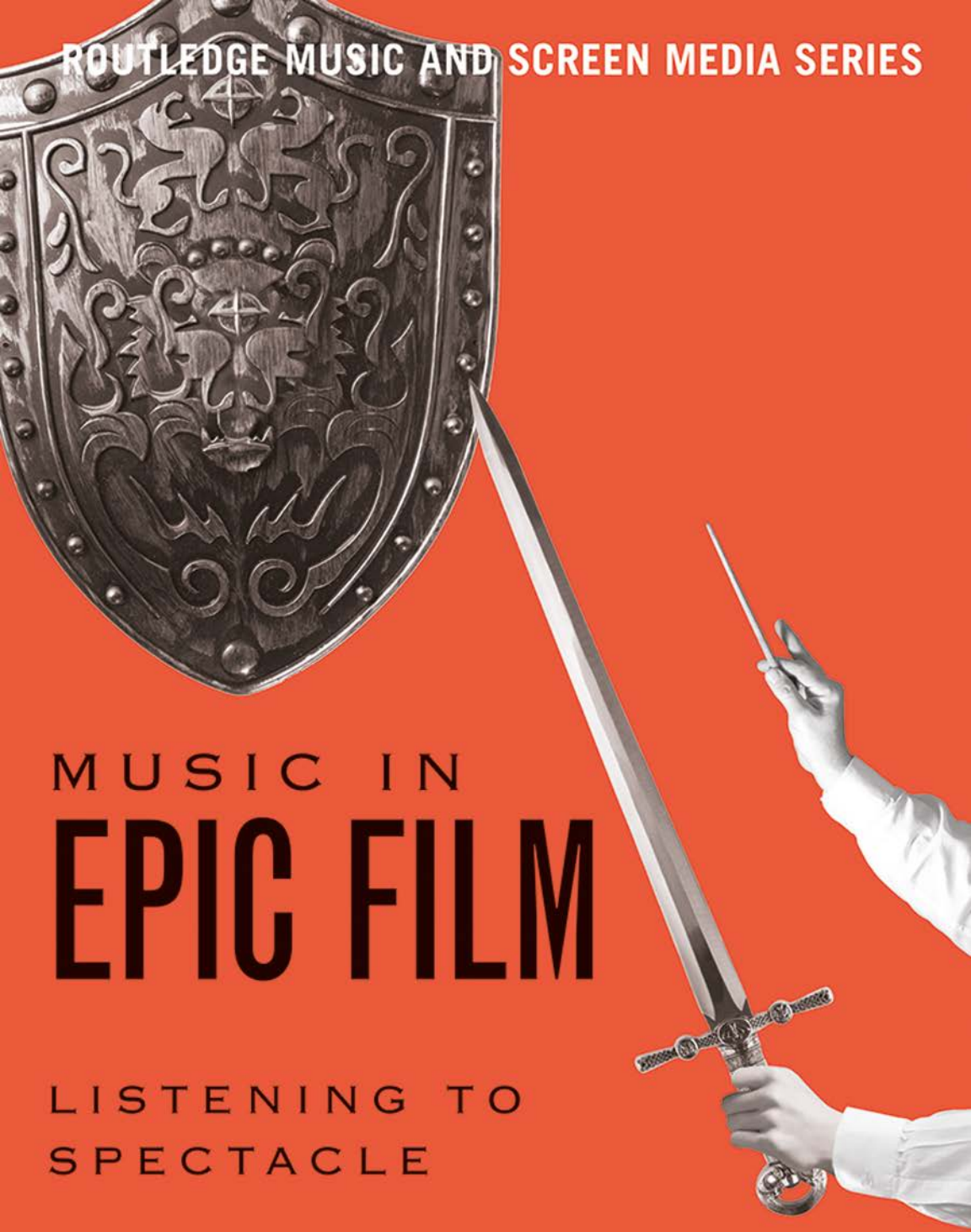

MUSIC IN EPIC FILM

LISTENING TO SPECTACLE

Edited by Stephen C. Meyer

ROUTLEDGE

Music in Epic Film

As both a distinct genre and a particular mode of filmmaking, the idea of the epic has been central to the history of cinema. Including contributions from both established and emerging film music scholars, the ten essays in *Music in Epic Film: Listening to Spectacle* provide a cross-section of contemporary scholarship on the subject. They explore diverse topics, including the function of music in epic narratives, the socio-political implications of cinematic music, and the use of pre-existing music in epic films. Intended for students and scholars in film music, film appreciation, and media studies, the wide range of topics and the diversity of the films that the authors discuss make *Music in Epic Film: Listening to Spectacle* an ideal introduction to the field of music in epic film.

Stephen C. Meyer is Associate Professor of Musicology at the University of Cincinnati.

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Music in Epic Film

Listening to Spectacle

Edited by
Stephen C. Meyer
University of Cincinnati

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For my colleagues
past and present

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Series Foreword

While the scholarly conversations about music in film and visual media have been expanding prodigiously since the last quarter of the twentieth century, a need remains for focused, specialized studies of particular films as they relate more broadly to genres. This series includes scholars from across the disciplines of music and film and media studies, of specialists in both the audible as well as the visual, who share the goal of broadening and deepening these scholarly dialogues about music in particular genres of cinema, television, videogames, and new media. Claiming a chronological arc from the birth of cinema in the 1890s to the most recent releases, the Music and Screen Media series offers collections of original essays written for an interdisciplinary audience of students and scholars of music, film, and media studies in general, and interdisciplinary humanists who give strong attention to music. Driving the study of music here are the underlying assumptions that music together with screen media (understood broadly to accommodate rapidly developing new technologies) participates in important ways in the creation of meaning and that including music in an analysis opens up the possibility for interpretations that remain invisible when only using the eye. The series was designed with the goal of providing a thematically unified group of supplemental essays in a single volume that can be assigned in a variety of undergraduate and graduate courses (including courses in film studies, in film music, and in other interdisciplinary topics). We look forward to adding future volumes addressing emerging technologies and reflecting the growth of the academic study of screen media. Rather than attempting an exhaustive history or unified theory, these studies—persuasive explications supported by textual and contextual evidence—will pose questions of musical style, strategies of rhetoric, and critical cultural analysis as they help us to see, to hear, and ultimately to understand these texts in new ways.

Neil Lerner
Series Editor

Preface: Epic Genre, Epic Style

In a 1998 article entitled "Reusable Packaging: Generic Products and the Recycling Process," Rick Altman makes a telling comment about the ways in which generic terms can function as both adjectives and nouns. "Indeed," he writes, "the very same word sometimes appears as both parts of speech. . . . Interestingly," he continues,

> [t]here would seem to be historical consistency in these generic doublets. Earlier uses of the term are invariably adjectival in nature, describing and delimiting a broader established category. . . . Later uses involve stand-alone substantive treatment, with a corresponding change in the status of the new category.[1]

Giving the adjective the status of a substantive, Altman points out, loosens it from the "tyranny" of the noun that it once modified. Altman cites "epic" as a case example of precisely this process. "*Epic poetry*," he writes,

> calls to mind Homer, Virgil, or Milton, poets all. But what mental images does the stand-alone substantive *epic* call forth? *The Song of Roland*? *War and Peace*? *Alexander Nevsky*? *Lonesome Dove*? . . . Before, epic was one of the possible qualities of the primary category *poetry*; now film is one of the possible manifestations of the primary category *epic*.[2]

Few if any scholars have thought more deeply or written more persuasively about questions of cinematic genre, and Altman's ideas about the history of generic classification certainly describe the ways in which many terms evolved during the twentieth century. With regard to the interpretation and reception of film, however, the evolution of "epic" seems to thwart—or at least to complicate—Altman's paradigm. In terms of cinema, "epic" would seem to have attained the status of a noun, if not as early as the late 1920s or 1930s, then certainly by the "golden age" of epic film in the 1950s and early 1960s. And yet the adjectival use of the term has persisted (or even at times become dominant) in discourse about cinema.

Another way to construe the tension between the adjectival and substantive forms of the term is to ask if "epic" is a genre or if it is simply a style. As a generic classification, "epic" defines a group of films linked by certain common features. Epics in this sense are films with world-historical subject matter (even if the world that they depict is an imaginary one); they have elaborate sets and costumes; they are prefaced by complex voiceovers or scrolling narrative titles, and they are almost invariably long. But "epic" functions perhaps more commonly as a more general stylistic term, to indicate grandeur, importance, or perhaps pretentiousness. "Epic" in this sense is not a stable category; it is a group of gestures, an approach, an aspiration.

The fact that nearly all of the contributors to this volume engage with definitions of the term is an index of the extent to which "epic" seems to migrate, not merely between the status of an adjective and that of a noun, but among different conceptual fields. In his essay, for instance, Todd Decker uses the term as an adjective in order to stake out the generic boundaries of the "epic romance." In the title of Julie Hubbert's essay, on the other hand, the term is a noun. Jordan Stokes uses Mikhail Bakhtin to help articulate the idea of "epic distance," while Frank Lehman reminds us that "epic" is one of the most overused terms in contemporary culture. It is not simply that the boundaries of the epic genre are permeable or unclear; one could say as much about nearly every other cinematic category. Rather, it is the very status of "epic" as generic category that is open to question. "Epic," to put this another way, seems to apply to nearly every film, or perhaps to none of them at all.

In order to save the term from this kind of disintegration, it is useful to suspend efforts to define "epic," and speak instead about *process*. Instead of regarding "epic" as a cluster of generic markers, the contributors to this collection focus on the ways in which particular films gesture beyond the frame of their diegesis towards some greater world or more all-encompassing reality: in short, on the ways in which a film becomes (an) epic. That greater world might be the web of interconnected franchises that James Buhler writes about in the first essay of this collection, or the idealized English national identity that Alexandra Wilson addresses in her contribution. It is the globalized soundscape that Joakim Tillman analyzes in his essay on *Gladiator*; it is also the more broadly articulated corpus of musical gestures that Frank Lehman describes in his exploration of Hans Zimmer's cinematic style. The unifying thread that runs through all of the essays in this book, then, is certainly not a single definition of the epic genre: still less is it a shared understanding of what constitutes epic film music. What brings these essays together instead is a common concern with *function*: with the ways in which music creates the quality of "epicness" in film. Returning to Altman's discussion of generic terms, we could say that this collection deals neither with adjectives or nouns, but rather with verbs: not with "epic," but rather with "epicization."

What we offer in this book, then, is not a comprehensive account of epic film music, but rather a kind of cross-section of contemporary scholarship in

this area. With this in mind, I have organized this book into five sections. Each of these contains two essays, which are linked by common methodological approaches rather than by common subject material. In the first section, contributions by James Buhler and Frank Lehman focus on the modes of marketing and production that shape so much of contemporary film. The focus of the second section of this collection—which contains Joakim Tillman's essay on *Gladiator* and my own essay on *El Cid*—is the various meanings that emerge from the music of two archetypal examples of epic film. In the third section of this book, Alexandra Wilson and Julie Hubbert explore very different ways in which particular films mobilize pre-existing music in order to create a sense of mythic grandeur, while in the fourth section, essays by Nathan Platte and Todd Decker return the focus to the "intimately human": to the ways in which particular songs and themes function in epics (or "epic romances"). The contributions in the fifth section of this book, by Kirsten Yri and Jordan Carmalt Stokes, challenge conventional generic distinctions. Kirsten Yri's essay on *Kingdom of Heaven* explores the ways in which the music for Ridley Scott's film (which would normally be considered an epic) subverts the ideological expectations of the genre, while Jordan Carmalt Stokes writes about ways in which the famous score for *High Noon* (which is typically classified as a Western) cause us to understand the film as an American epic.

As the subtitle for this book, I have chosen "Listening to Spectacle." "Spectacle," of course, is etymologically linked to "vision"; in this sense the subtitle verges on the oxymoronic or at least the synaesthetic. The idea of listening to spectacle thus evokes the multisensory experience that is so important to film, and perhaps especially to epic film. Yet I mean the subtitle to be understood in another sense as well: as a description of the aims of this book. Each of the contributors to this volume has listened closely and critically, not merely to the music of epic films, but to the ideological, institutional, and aesthetic contexts in which these films were created and in which they were (and are) viewed. They have listened to what the music of epic film might tell us, both about ourselves and about the world that we inhabit. We hope that our readers will do the same.

Stephen C. Meyer

Notes

1. Rick Altman, "Reusable Packaging: Generic Products and the Recycling Process," in Nick Browne (ed.), *Refiguring American Film Genres: History and Theory* (Berkeley and Los Angeles: University of California Press, 1998), 1–41, p. 3. Altman treats film genre more extensively in his book *Film/Genre* (London: British Film Institute, 1999). In this book, Altman (perhaps ironically) recycles some of his material from the article from which I have quoted. The analogous section on substantives and adjectives can be found in *Film/Genre*, 50–1.
2. Altman, "Reusable Packaging," 3.

Acknowledgments

My deepest debt of gratitude with regard to this book is to the contributors. I am grateful to them not only for their individual essays, but for the help and encouragement that they have given me at various stages of this project. I also wish to thank Series Editor Neil Lerner for his enthusiasm, and also for the helpful words of advice that he gave to me as this book was in development. At Routledge, Constance Ditzel and Genevieve Aoki provided consistent support, and I am grateful to them as well. During the period in which this book was in process, I left the Department of Art and Music Histories at Syracuse University in order to take up a new position in the College-Conservatory of Music at the University of Cincinnati. I am grateful for the financial support that each institution has given to this project. Even more important, however, has been the support of the vibrant intellectual communities to which I have belonged in both Syracuse and Cincinnati. For me personally, this book serves as a bridge between these two scholarly homes, and I am deeply thankful for them both. Lastly, I wish to acknowledge my sons, Gavin and Dylan Meyer, and my wife, Eileen Strempel. Without their love and support, this book would not have been possible.

Part I

Marketing and Production

Chapter 1

Branding the Franchise

Music, Opening Credits, and the (Corporate) Myth of Origin[1]

James Buhler

The World of the Franchise

A central facet of the film industry since 1980 has been its orientation around the production of blockbusters and the development of media franchises. For Paul Grainge, the concept of the franchise "denotes the partnership between Hollywood, as the owner of a business system offering a branded product or service, and the network of individuals licensed to sell that brand in accordance with the system's regulation of trademarks, logos and intellectual property rights."[2] I will develop the concept of franchise along similar lines, taking it to designate those media properties designed to encompass several films and to produce significant ancillary income from product merchandising, such as books, music, toys, costumes, and games. Franchises typically include extensive media crossover into television, video games, books, amusement park rides, and websites that extend the story world in significant ways into those other domains. The concept of franchise thus also presumes what Henry Jenkins calls "convergence," "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want."[3] If the cinematic event in particular and the film commodity in general remain indispensable to the definition of the franchise, the franchise is not reducible to the film even construed in the broadest sense. As Grainge notes, "[I]n economic terms, film has become less important as a discrete commodity than as a brand platform that can be transfigured across industries and cultural fields."[4] He adds:

> [I]f . . . theatrical film is one long marketing device for a range of ancillary products (videos, DVDs, soundtracks) extra-textual experiences (theme park rides, video games) and non-filmic consumables (toys, soft drinks, fast food), then branding has become the lynchpin of a new gestalt of "total entertainment," central to a consolidated media moment transforming the status of motion picture as commodity and aesthetic object.[5]

Although nothing in the concept of the franchise restricts it to a particular genre of film, the most expansive franchises in the film industry and those that most fully encompass Grainge's conception of "total entertainment" belong to the genre of action film, especially its various subgenres of science fiction, comic books, and fantasy. These films, whose primary demographic target is adolescent and young adult males, have an epic, spectacular quality as well as a strong commitment to constructing well-defined fictional worlds that evidently makes them especially well suited to satisfy the demands of franchising.[6]

One reason franchising is drawn to developing epic tales, then, is because franchising works best when its world is immersive, when it can overlay our world with another fictive one. The catchphrase is "world building," the creation of "compelling environments that cannot be fully explored or exhausted within a single work or even a single medium. The world is bigger than the film, bigger even than the franchise," and its various products of fiction have the effect of displacement: they produce "a deepening of the universe" but at the expense of infiltrating and overrunning our actual world.[7] Sometimes this world building entails borrowing the framework of the fictional universe from the actual world, as in franchises such as Indiana Jones and James Bond or in more extended fashion Harry Potter, the Matrix, or the Marvel universe, where something like our actual world is projected as a mundane surface thinly stretched across a fictional universe of fantastic depth; other times, especially in overt science fiction and fantasy, it can involve entirely different (or future) worlds, such as Lord of the Rings, Star Wars, or Star Trek.[8] The difference (and distance) from our actual world, the representation of a richly drawn fictional level, however, is crucial. One media executive notes how a basic substitution of fiction for reality works on desire and experience: "I want to participate in [this fictional universe]. I've just been introduced to the world in the film and I want to get there, explore it. You need that connection to the [fictional] world to make participation exciting."[9] With respect to games, one designer says the point is to "draw [the players] more deeply into the world—they feel more a part of it."[10] A website for one transmedia firm declares an almost imperialist ambition, with the fictional fantasy worlds substituting for the colonial fantasy world of the nineteenth and early twentieth centuries: "Our aim is to carve the client's world into today's cultural landscape, so that, like Middle Earth or Hogwarts, it becomes a priority destination for the American imagination. . . . We create communities passionately committed to spending not their money but their imaginations in the worlds we represent."[11] The ideal franchise thus has an inherent epic quality, since the world represented in the story both encompasses the tale and exceeds its telling. Epic, here, means not simply big and spectacular but also harkens back to the literary meaning of the term as a story told in episodes and aimed at relating mythical tales of heroic acts. The epic is resistant to containment in form; it tends to spill over and present itself in fragments. In this way, the meaning of the heroic acts becomes dependent on the totality that its fiction represents.

Creating media properties through and around world building is, Henry Jenkins notes, fundamental to what he calls "convergence culture" and he locates its origin, at least in mass media, in *Star Wars*.

> [George] Lucas's decision to defer salary for the first *Star Wars* film in favor of maintaining a share of ancillary profits has been widely cited as a turning point in the emergence of this new strategy of media production and distribution. Lucas made a ton of money, and Twentieth Century Fox Film Corporation learned a valuable lesson. Kenner's *Star Wars* action figures are thought to have been the key in reestablishing the value of media tie-in products in the toy industry, and John Williams's score helped to revitalize the market for soundtrack albums. The rich narrative universe of the *Star Wars* saga provided countless images, icons, and artifacts that could be reproduced in a wide variety of forms.[12]

David A. Cook similarly notes that *Star Wars* ushered in an era when "merchandising became an industry unto itself, and tie-in product marketing began to drive the conception and selling of motion pictures rather than vice versa."[13] Although Walt Disney had developed his studio into an impressive business through merchandising and cross-promotion already in the 1950s, Lucas showed with *Star Wars* that following something resembling Disney's strategy, which the Disney company had itself somewhat abandoned following Walt's death, could still yield substantial profits. And the lesson that Twentieth Century Fox learned was that the franchise should be constructed to extract profit that flows back to the corporate body.

Music, Myth, and Corporate Logos

Music's place in this configuration of the franchise has been recognized but not well understood. Music has been widely acknowledged as a resource for cross-promotion and for its capacity to generate ancillary income and to establish an appropriate cinematic (and increasingly epic) tone—"big and loud" is one of the primary generic attributes of these films.[14] But less appreciated has been music's function in product branding, its way of binding the world of the franchise together across not just various films but an increasingly diverse media landscape, including especially video games, websites, and amusement park rides. Music in fact has often been deployed as though it was a key franchise asset, along with characters and set and prop design, which induces the appearance of, our belief in, and commitment to the fictional world. Music seems especially important to encourage us to embrace the fantasy of an alternate universe. As Giorgio Biancorosso argues, music has long associations with ritual, and one of its primary functions, whether in itself or as an accompaniment to a dramatic presentation, is that it serves as "an invitation to imagine, to transform the ensuing sounds and images into paths accessing imaginary places, people, stories."[15]

Biancorosso's attention to music's contributions to the ritual of filmic fiction links music to the franchise project of world building, and he rightly notes the importance of music during the opening credit sequence for the preparation of the fantasy. Credit music, however, does not so much extend "an invitation," as it issues an ambiguous command: "imagine." We proceed to the fiction by refusing to acknowledge or at least to consider the source of this command, or indeed to account for the debits required to balance these opening credits. Biancorosso's focus on the process and object of our imagining occludes precisely the conditions of possibility of this imagining, the economy that it puts into circulation, and indeed the way it is given to us (for a price) even as it is perpetually withheld as a piece of property. Our minds perform the labor of imagining but the fruits of that labor remain intricately bound up with an intellectual property that we cannot, by law, possess for ourselves. This strange play of fantasy—the economy of art as entertainment—retains a distant connection to the sacred ritual that celebrated the presence of community and testified to social bonds forged by the myth of a common origin. As myths, origin stories produce not only an image of society but also the conditions for its reproduction. They must naturalize any conditions of social inequity, to convince its subjects that the world is as it is by virtue of its beginning; they also serve to naturalize ownership, to establish the unequivocal right to property, in fact, to create the very idea of property as something to be owned. And something similar happens at the beginning of every film, which presents us with a ritual of our own society. What is the function of this myth? What social contradiction does it expose and propose to reconcile?

Because of the extensive cost of production, most films require financing, and beyond that they must establish ownership of the property if they are to recoup costs and make a profit. That banal economic fact affects film form. The film opens not just with title and credits—increasingly these are displaced to the end especially in epic films—but with corporate logo sequences, marks of ownership. In a world where the corporate logo sequence is so much a part of the ritual of opening films that it largely passes unnoticed, its presence, like that of the title sequence itself, offers an origin that productively confuses the corporate and the total entertainment of the world onscreen. Hanns Eisler and Theodor W. Adorno in fact understood this moment of corporate signature as key to deciphering the motion picture form as capitalist allegory:

> Today, the roar of MGM's lion reveals the secret of all motion-picture music: a feeling of triumph that the motion picture and motion-picture music have become a reality. The music sets the tone of the enthusiasm the picture is supposed to whip up in the audience. Its basic form is the fanfare, and the ritual of musical "titles" shows this unmistakably. Its action is advertising and nothing else. It points with unswerving

> agreement to everything that happens on the screen, and creates the illusion that the effect that is to be achieved by the whole picture has already been achieved.[16]

Eisler and Adorno's critique passes quickly—as deftly as any film itself—from Leo's roar to the music of the main titles and elides the join that binds them so that it is no longer clear what, if anything, separates the branding function of the fierce roar—this is an MGM film!—from the advertising function of the main title theme. According to Eisler and Adorno, the title sequence at any rate is a microcosm of the film, which celebrates and claims ownership over the illusion of reality that it creates. And the ownership and profits are the real story, the social truth, that the myth, music, and fiction of the film itself serve only to conceal.[17]

Georg Stanizek opens his fine essay on title sequences by noting a fundamental ambiguity they engender: "The opening titles of a feature film are embedded in a complex intermediary zone. The movie begins, but where and when exactly?"[18] "The title sequence achieves this as a film within a film," he adds, "in that it introduces, in that it—semi-autonomously—establishes itself as distinct from the main film."[19] If the ambiguous status of title sequences makes them something like little "films within films," the logo sequences that launch title sequences have a similar status: films within films within films. . . . And if title sequences cannot, according to Stanizek, be attributed to directors because their style and coherence belie the presence of another creative mind at work, then this is doubly the case for logo sequences, which frequently speak in another voice and in another register altogether.[20] Stanizek also notes that a title sequence must remain partial, an opening gesture, and above all deferential to the film it serves. "To 'forget about' the movie and have people savor the opening titles instead is not in the nature of their assignment; it does not serve the film, but disintegrates it."[21] This judgment seems the flipside of the critique of Eisler and Adorno, where attention to studio logo and main title sequence disrupts the command to imagine and thereby seemingly dissolves the whole film into a ritual function of advertising. The film seeks to forestall this dissolution by its injunction to imagine, which also involves placing the title sequence to the side and forgetting about it, above all the underwriting by capital, in order not to forget about the film. Credits, music, capital, labor—all become unobtrusive that the world may come into being, that we may mistake the order to imagine for an invitation. Guido Heldt, comparing novels and films, notes the importance of the credits, whose unobtrusive exteriority is evidently the capitalist condition of legitimizing fantasy. "The fiction begins with an acknowledgement of its functionality, and, strangely enough, that acknowledgement seems not to detract from viewers' subsequent story immersion, but to be almost a condition for it. The credits delimit a space within which the fiction may legitimately take place."[22] The space of fiction is here bounded by and legitimized by the credits. As Stanizek notes, the generative

function of credits, this bounding that allows the fiction to come into being by delineating it from reality, means that every title sequence must master a performative contradiction:

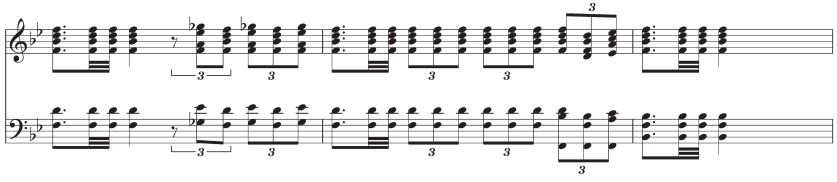
> Beyond that, already etymologically there is in *générique* [the French term for title sequences] a reference to a formative genesis. This is exactly what the title sequence accomplishes: it reports on the film's coming-into-being as a documentary that is "internal to the film," so to speak, and delivers the facts and figures of its production. No matter how stylized and ritualized the form of the title sequence might be, at this level the opening/closing titles are at inextricable odds with the sine qua non of conventional Hollywood movies: the conditions of its production must be forgotten.[23]

How to initiate this world of the film and how to make us forget—or at least help us not to resent—the corporate origins that lie at its base and incorporate us into its economic circuits? This, then, is the mythic move par excellence, for it incites us to imagine; not just the fictional world of the film but through it a resolution of the social contradictions at the heart of commercial film production. As Ronald Levaco and Fred Glass argue, the logo sequence is "a kind of filmic 'once upon a time' that promises something spectacular and a 'dream of a future event'; the fanfare music on the soundtrack returns once again to the atmosphere of luxury and royal feast, already connoted quite explicitly in the opening of fairy tales: 'Here is the king!'"[24] But the logo sequence obscures rather than clarifies who (or what) is heralded thus as king.

Fanfare and Origin

Each episode of Star Wars begins, as it were, twice. The Twentieth Century Fox fanfare (Example 1.1) sounds in a regal Bb major along with the appearance of its corporate logo, and the Lucasfilm logo trails along with the end of the fanfare, the logo turning from green to gold—the color change here is a tempting allegorical lure—before settling into silence for the mythic, textual invocation of "a long time ago in a galaxy far, far away. . ."

After this text fades, a dark silence is abruptly broken by the eruption of a Bb major chord synchronized to appear with the title of the film (Figure 1.1).



Example 1.1 Alfred Newman's fanfare for Twentieth Century Fox, brass parts, mm. 2–4 (transcription by author)

Figure 1.1 Opening frame of Star Wars title (taken from *Star Wars IV: A New Hope* [1977/1997])

The music thus forges a tonal continuity with the twinned corporate logos even as the new thematic material that the chord prepares will serve to efface the fact that the world of the film descends from, is made possible only on the condition of the world of money.[25] This music, the Star Wars music, is distinct from the music of the corporate logos so that through the identity of the music, the brand of the franchise can extend its dominion across product groups and reward ownership.

Music is one of the prime tools film studios have traditionally used to extend this identity of the brand, as any trip through a film-inspired ride at an amusement park will demonstrate. But the music attains this status by means of its distinction from the fanfare of the Twentieth Century Fox theme, which belongs to the world of the film no more than do the images of the spotlights illuminating the Twentieth Century Fox logo. And yet the corporate logos and the music that accompanies them belong indisputably to the form of the film. Indeed, the logo sequence of the Star Wars films is more consequential, as the tonal continuity and the mythic invocation that falls in the silence after the logos serves to ground and frame the opening, to establish the origin before origin.[26]

Fast forward some 25 years, to around the year 2000, and the franchise had evolved into the film industry's dominant product. Not just that, but the franchise in many respects now signals the end of the film industry per se, and is a mark of its absorption into a vertically and horizontally integrated entertainment industry.[27] At first, it may seem like—it certainly sounds like—not much has changed. The Star Wars franchise continued, launching three new prequels in 1999, 2002, and 2005, several TV shows, and video games, which had been released on a relatively regular schedule since the conclusion of the first set of films. The two large pre-sold franchise launches of this period—Harry Potter and the Lord of the Rings, ironically developed by two different film

divisions of AOL-Time Warner that competed as much as they cooperated—[28] followed the broad outlines of the Star Wars franchising script, with the exception that the novels served to establish worlds that it was the films' task to translate, and the broader rights to those worlds remained with the author and/or author's estate. Nevertheless, the films in each case generated a substantial number of products. Video games and soundtrack albums garnered the most revenue, but toys, websites, board games, and souvenir merchandise were also lucrative. In the case of Harry Potter, a substantial section of the Universal Studios theme park was made over into an attraction based on the film sets.[29]

For many of these ancillary products, music from the films served as an important mark of the brand's identity. What was officially known as "Hedwig's Theme" had even in the first Harry Potter film broadened to become the sign of the Harry Potter world itself, no doubt because the film launches with the notes of this theme.[30] If the official video games developed in conjunction with the films did not initially use the theme, the excitement with which the game to the fifth film was greeted—it was the first of the games to use the theme—suggests the extent to which the theme was understood to be defining of the fictional world. Ironically, however, the theme appears in the video games just as it plays a less prominent role in the films because the associations of the theme are not just to the world, but to the wonder of that world as experienced by the young Harry. As Harry aged, the series seemingly began to outgrow its thematic material. Yet it is this music—the music of wonder—that serves as the consumptive lure for the franchise.

One of the striking facets of these films, especially compared to those of the Star Wars franchise, is the increased fluidity across the corporate logos and film titles on the one hand and between the titles and the diegetic world on the other. In the case of The Lord of the Rings, each film begins with music against black followed quickly by the then conventional New Line Cinema logo sequence, with its striking iconography of a broken film frame lighted from behind (Figure 1.2a). The music continues as "New Line Cinema" is repeated in a font inspired by the calligraphy in the book (Figure 1.2b). Wingnut Productions follows in the same font, before giving way to The Lord of the Rings title (Figure 1.2c), in each film accompanied by the so-called History of the Ring leitmotif, one of the most frequently heard across the three films.

The specific title of the particular film (*The Fellowship of the Ring*, *The Two Towers*, *The Return of the King*) comes much later in each case, after some sort of prologue, as a kind of afterthought rather than the primary focus, which along with the musical cue falls squarely on The Lord of the Rings, the title of the franchise. The handling of the corporate credits is revealing: only the initial animated New Line Cinema logo sequence is not reworked into the discourse of the film and even it is accompanied by music that derives from elsewhere in *The Fellowship of the Ring* (namely, Frodo's awakening in Rivendell). The repetition of "New Line Cinema" in lettering reminiscent of script then divides the firm, places it both inside and outside the film, distinguishing

Figure 1.2 New Line Cinema logo and credit, and title frame from *The Lord of the Rings: Fellowship of the Ring* (2001)

it in this respect from Wingnut Productions—Peter Jackson's New Zealand–based production company—which is fully within the mythic enclosure and after the moment of origin. Yet for all this fluidity, the franchise title is called out and marked by—or perhaps itself calls forth—the musical motif that will serve as the aural mark of identity for the franchise. Myth thus conjures